12-6-90

Inside Today:

Last day to drop with a "W" is Dec. 14.

Imaculate Madonna

See page 5

Women's win streak snapped

See page 6

Thursday—
December 6, 1990

VALLEY STAR

Van Nuys, California | **Serving Valley College for 42 years** | Vol.42, No.11

Conflict in El Salvador

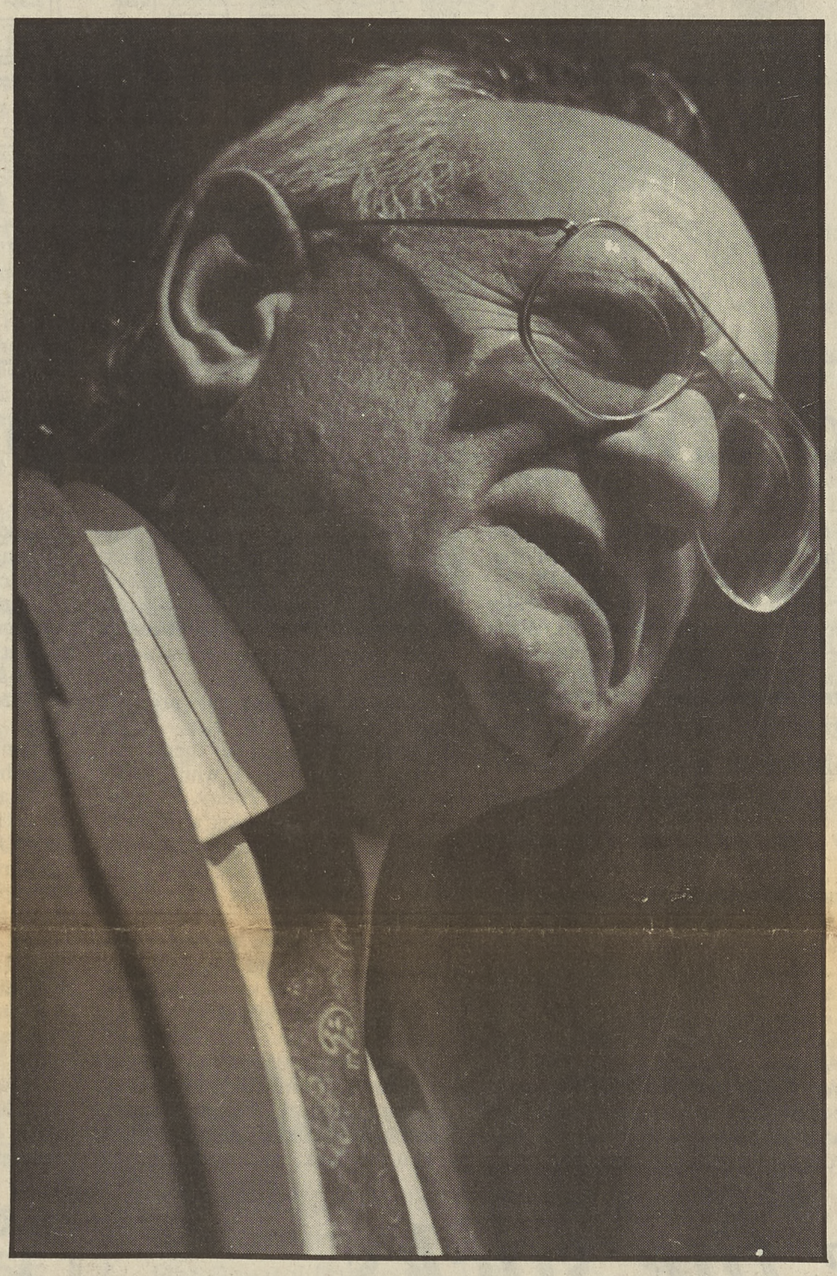
Speaking from experience, Blase Bonpane (pictured at right), chairman of the Office of Americas, filled Monarch Hall with politically concerned students last Tuesday.

Speaking about the prevalent injustices in El Salvador. In his speech, Bonpane stressed that El Salvador is seriously suffering from both social and governmental injustices and emphasized an urgent need to find a global solution to these problems.

Bonpane was joined by L.A. Weekly writer and poet, Ruben Martinez, who articulated the upward struggle of the Chicano people.

Following intermission, performer Lalo Guerrero sang Latin American songs as well as satirical, contemporary songs.

The event was put together by the Moviemento Estudiantil Chicano de Aztlan club, the Associated Student Union and the Valley Affirmative Action Advisory Committee.



JUDE SHECTMAN / Valley Star

AFT strike threat

By Jose Lemus
Staff Writer

The American Federation of Teachers has given the Los Angeles Community College District until Jan. 15 to act on its proposal to raise teacher salaries by 9 percent and Valley College's representative threatened a strike during finals if the demand is not met

The demand was made by the AFT College Guild executive board at a meeting Tuesday night at Los Angeles City College.

Leon Marzilier, Valley College AFT representative, said Wednesday that the working agreement between LACCD and the AFT College Guild, Local 1521, expired Sep. 29, 1990.

Marzilier said the new teaching contract has been presented to the district; it recommends a 9 percent salary increase plus a cost of living increase.

Although agreement has been reached on most of the other articles in the newly proposed contract, the question of the salary raise has not yet been answered by the district.

"They argue that there is no money," said Marzilier.

Neither LACCD Chancellor Donald Phelps nor District Negotiator Ernie Moreno were available for comment.

The AFT's future position on the new contract will depend on the district's answer, and Marzilier does not rule out the posibility of a teacher's strike in the middle of finals at Valley. Finals start Jan. 23 and end Jan. 31.

"If we don't get what we want we would stike," Marzillier said. However, "we hope to have an agreement but we will (strike) if we don't."

New proposal put on hold

By SUSAN M. TYRRELL
Staff Writer

The American Federation of Teachers' recently proposed new semester calender that would coincide with quarter and semester calenders in the state college and university systems has been "tabled" by the Los Angeles Community College District, at least until the 1992-93 school year.

The proposal has the LACCD's fall semester beginning in mid-August and ending before Christmas; the spring semester would begin in late January and ended in May.

This would have allowed students transferring into the University of California and California State University systems to enroil immediately after leaving a LACCD college. Currently, the wait to enroll can sometimes be months because state college and university semesters and quarters begin before LACCD semesters end.

Dr. Robert Standen of the LACCD said the calender had not been fully rejected by the district, but that it was too late to enact a new calender for the 1991-92 school year.

"It's an item that is on the table for negotiations; something may be done next year."
—Dr. Robert Standen

"It's an item that is on the table for negotiations; something may be done next year," Standen said. "It's being considered for the 1992-93 school year.

There are a couple of issues involved," he added. "We don't want to jump the gun on other school districts.

"It's looking to me like there's a trend toward this early semester," Standen said. "We're looking at it as a positive and possible thing for the 1992-93 school year."

Standen said one of the main problems was that the AFT would have 13 flex days (paid days off) and those are supposed to be instruction days. Other schools have two-week mini-courses, but LACCD colleges do not and that would also involve planning.

The AFT took a survey to see how the union felt about the proposed calender. With 637 members responding, the negotiating team found them three-to-one in favor of a new calender; a ratio of two-to-one expressed dissatisfaction with the current calender.

At LAVC the vote was 75 percent in favor of the new calender and 60 percent dissatisfied with the current one.

Guest speaker Bonpane, reveals "injustices"

By JESSICA J. CHAVEZ
Staff Writer

The first main event for Students Supporting Students in El Salvador on Tuesday signaled a positive movement for the newly formed campus group, SSSES organizers said.

Entitled "A Night of Cultural Exchange," the event was designed to inform Valley College students and faculty of the social problems in Central America.

Blase Bonpane, chairman of The Office of the Americas, and Ruben Martinez, a poet and contributor to the L.A. Weekly, called for solidarity support between the students of Central America, namely El Salvador, and those of Valley College.

Salvadorians are the second largest Latin American minority in the Los Angeles area. The war in El Salvador between the government and the rebels persists, and for some Salvadorians, coming to the United States is reportedly their last hope for a better future.

According to a legal and social service agency, El Rescate (The Rescue), there are approximately one million Salvadorians in the United States, with an estimated 500,000 living in Southern California.

The question of why there are so many Salvadorian immigrants is often raised. The president of SSSES, Kim Stricker, said the political crisis and war forces the people to seek refuge elsewhere, mainly in Southern California.

In December 1989, the Immigration and Naturalization Service reported that more than 13,000 Salvadorians filed for political asylum in the U.S.; less than 2.3 percent reportedly were granted.

The primary concern of SSSES is to inform Valley College students of the difficulty in getting an education in El Salvador and to make them aware that the U.S.is sponsoring the war in El Salvador. SSSES claims the U.S. uses tax dollars for the Salvadorian army. The group also wants to arouse political activism among Valley College students.

At Valley College, $1 million was cut from the instructional budget in the fall;this means Valley College students were denied 206 classes. SSSES asks students to compare these figures with the $1.5 million dollars per day which the U.S. reportedly sends the Salvadorian government.

"We are trying to get all aid to El Salvador cut," said Stricker. "The army uses this money to silence the Salvadorians who oppose the government."

Personal contact with Salvadorian refugees, mostly mothers and wives with stories of their husbands and sons being tortured, killed or kidnapped, prompted Stricker to form SSSES at Valley.

Currently there are eight key members of SSSES, three Salvadorians and five anglos. Faculty members whosupport SSSES include Mike Vivian, sociology professor and the group's aviser, and Farrell Broslawsky, political science professor.

SSSES plans to sell tamales and have additional fund-raisers to purchase school and office supplies to benefit the Salvadorians of Ignacio Ellacuria, a town in the district of Chalatenango, El Salvador, and for the University of Central America.

LEN LY / Valley Star

CRISIS ON THE RISE — Brother X discusses the crisis about why Black people don't have good business. He also discussed the economic system, government policy, psychology and philosophy.

EVENT CALENDAR

Today-Dec. 6
11 a.m.—Campus concert, Kathleen Adams, piano and Theodore Lynn, violin, BSc 101.
Noon—Academic Senate meeting, Faculty Lounge.
8 p.m.—*A Christmas Carol,* Little Theater. Tickets $3 and $5.

Friday-Dec. 7
1 p.m.—Medically Oriented Students meeting, C 107.
2 p.m.—College Council, President's Conference Room.
8 p.m.—*A Christmas Carol,* Little Theater. Tickets $3 and $5.

Saturday-Dec. 8
7 p.m.—Men's Basketball vs. Oxnard College at Valley.
8 p.m.—*A Christmas Carol,* Little Theater. Tickets $3 and $5.

Sunday-Dec. 9
7:30 p.m.—Yuletide Festival of Music, *The Holly, Ivy and You,* Monarch Hall. Tickets $3 and $5.

Monday-Dec. 10
1 p.m.—Collegians for Life, meeting H 113.

Tuesday-Dec. 11
11 a.m.—Panel discussion on Parental Consent Laws, Monarch Hall.
Noon—ASU meeting, CC 104.
1 p.m.—Students Supporting Students in El Salvador meeting, CC 207.
5 p.m.—Lecture, *"The Courage to Change - Women in Transition,"* MS 114.

Wednesday-Dec. 12
Noon—GALA meeting, BSc 108.
1 p.m.—MEChA meeting, FL 111.
1 p.m.—BSU meeting, FL 112.
1:30 p.m.—Movie *Amadeus* in BSc 101.

Rebirth of a New Order

Where Satan goes the fallen angels are sure to follow.

We're all hearing about this "new world order." I wonder, is it anything like the Pax Romana, the 200 years of peace under Roman rule where nobody was strong enough to challenge a civilization brazen and powerful enough to enforce their will upon others.

My concept of the "new world order" is one based upon mutual goals of survival and attempts to understand views foreign to our own.

What a sad testimonial to this "new world order" to see the actions of today being hailed as its groundwork.

It conjures memories of the German "New Order." We preach world peace and world unity. There's a distinct line, however, between world unity and forced capitulation.

Speak softly and carry a big stick. Is this the "new order?" If so, it's been done before. What does a country, pioneering a drive for this "new world order," need with a draft. What is such a country doing with half-a-million troops on the other side of the world?

Maybe, when Bush spoke of this "new world order," he was actually speaking of an order based upon Nazi Germany, where one group rules and the others tow the line or are eliminated.

Be forewarned, if a war - and with a war there will be a draft - is the guiding light of this "new order," then say goodbye to freedom as we now know it and hello to our future.

This future may not be too clear as of now, but I guarantee you, it will include a constant state of military preparedness and interventions as well as a permanent loss of personal freedoms usually restricted only in times of war - freedom of speech and freedom to oppose the government. We will be a society more reminiscent of a police state than of a democracy that we so proudly, and so wrongly, claim to be.

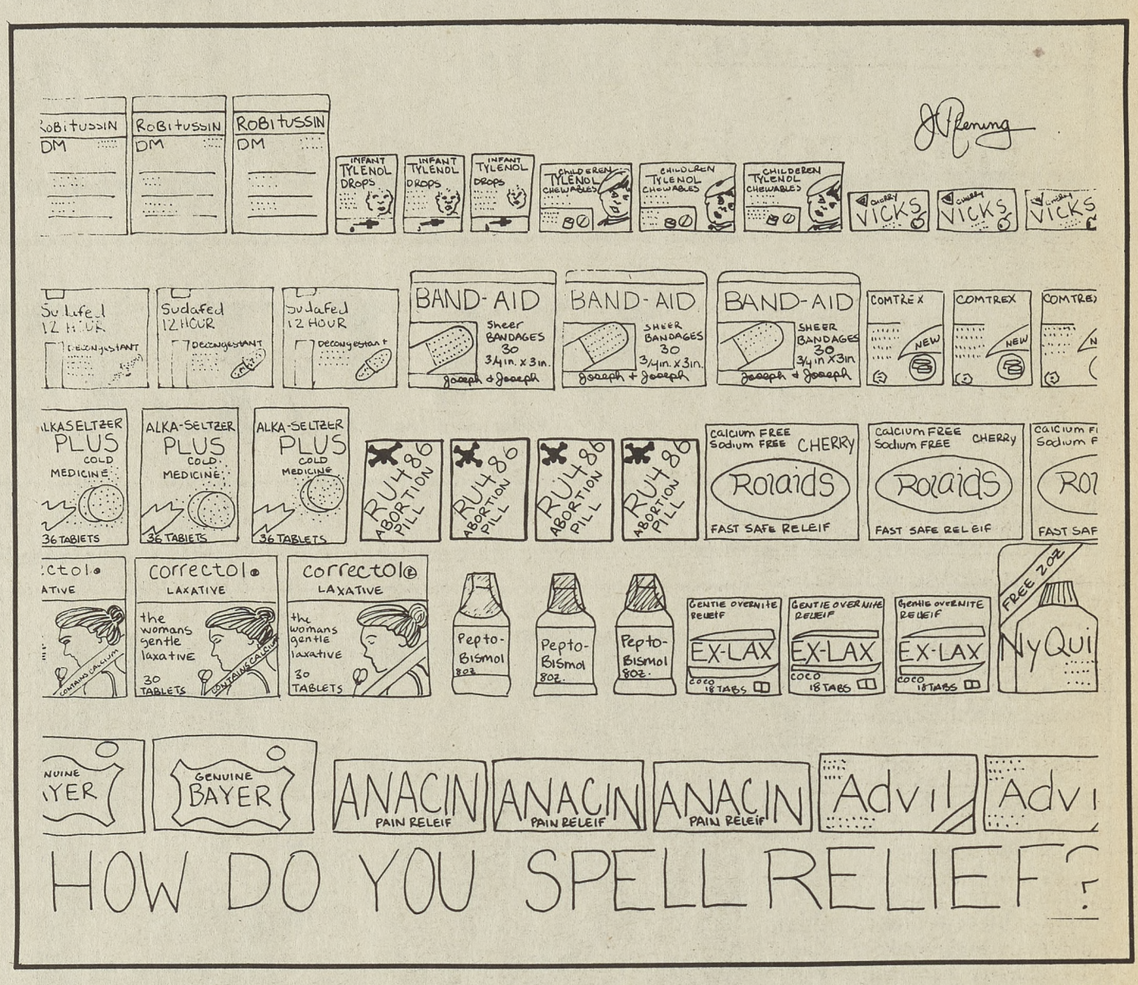
It's up to us, those of college age, to guarantee that the concept of freedom won't become a novelty, something read about only in books.

Before a war with a draft arrives, it's up to you and I to declare this country a leader in a new "new world order," built upon peace and a positive and growing future.

Grab your future and hold it tight. If we don't do it now, don't expect help or respect when the bombs start to fall.

What do we want? Do we want freedom? It seems increasingly unlilkely. Or, do we want to be told what to do with the "right" to bitch while we acquiesce?

—by Christopher D. Sharpe



Wanted: A purple spotted midget, hair optional

By SUSAN TYRRELL
Staff Writer

In a TV Guide interview for his new ABC series, "Gabriels Fire," James Earl Jones stated that he hates having his race brought up in every interview. He is an actor, Jones emphasizes, not a black actor.

On CBS' "The Trial of Rosie O'Neil," the character of Public Defender, Hank, is black. He never lets anyone in his office forget it.

"No one would call his blonde co-star, Laila Robins, 'a great white actress.' "

Hank resents new employee, Rosie, because she comes from a rich neighborhood and drives a fancy car. Hank continually tells her to go back to Beverly Hills and her country clubs. Hank grew up on the streets of LA and *he* knows how to defend the people coming from these same streets.

Malcolm Jamal-Warner, of the "Cosby Show," wrote a book a few ago dealing with the problems he faced while growing up black in the entertainment industry. He received condemnation and was labelled a racist by many.

These are three examples of racism not often addressed.

James Earl Jones has a very good point. No one would call his blonde co-star, Laila Robins, "a great white actress." She is a great actress, nothing more. Color is tint, not discription.

In the cases of Hank, of "Rosie O'Neal," and of Warner, it is reverse racism.

While Hank is only a character, Warner is real and he practices reverse racism, albeit not without provocation.

What Warner says about the media's bias toward blacks is true, but he takes every opportunity that arises to remind America that he is black. I do not care! He could be a purple spotted midget with no hair as far as I'm concerned. But can he act? What is he like inside?

"One of the biggest examples of racism is in the American adoption system. There is a strong opposition with many social workers and adoption agencies in allowing black children to be adopted by white parents."

There is a fine line between being proud of one's race and throwing it in everyone's face.

One of the biggest examples of racism is in the American adoption system. There is strong opposition with many social workers and adoption agencies in allowing black children to be adopted by white parents. It need not be mentioned that the adoption of white children by black parents is unheard of.

These children sometimes enter foster homes right after birth. When it becomes apparant that the child cannot return to it's natural parents, the foster family often decides to adopt.

But if the child is black and the family is white, the war begins. Gerald Smith, president of the National Association of Black Social Workers, said in a recent *USA Today* article that "children come out better when they're able to look up at their parents and look in a mirror."

In 1972, Smith declared trans-racial adoptions "cultural genocide." As a result, there were thousands of black children waiting in temporary foster care because whites were prevented from adopting them.

Trans-racial adoptions are just now beginning to rise; foster children are fighting for them.

Dawn Roberson, a white foster mother, told *USA Today*, "I don't feel it's [a social worker's] place to sit in my home and say I can or cannot love my child by the color of his skin." Roberson has three black children.

Sociologists have studied trans-racial adoptions and have concluded, so far, that black children raised in white families still have a strong sense of their color and their race.

What it comes down to is it's better to have a family than to grow up playing Musical Foster Homes. That's the same as telling a child, "You're black, and you can't be adopted by those white people because they're different than you." Reverse racism is born.

Some people bask in the sun all summer to get a deep tan, sometimes darker than that of a light-skinned black person. When they're done, they are exactly the same person they were when they began; if anything, they look healthier.

That's the point. It's a color, not a definition. There should be no need for black advocacy groups or minority programs. "Black" should be replaced with "people."

Unfortunately, that probably won't happen very soon. Prejudice is still too rampant in 1990 America. Arizona won't acknowledge Martin Luther King Jr's birthday as a legal holiday. Would they if he was white? Probably.

Consider the article. How would you feel if I told you I was black? And if I was white? Well, i'm neither; a Human Being wrote this.

Forget the food, give me the socks

By JAE LEVINE WEISS
Staff Writer

"Guess how much this sweater costs?" I whispered to my husband in the solemn tones reserved for the masculine decor of the Ralph Lauren store in Silicon Valley's exclusive Stanford Mall. I ran my hand across the soft mound of Jaguar-green cashmere.

"Two hundred dollars?" he asked.

I shook my head no.

"Three?" he guessed, his voice raised high enough to draw the attention of the saleswoman.

"Keep going," I replied.

"Three-fifty?" he asked, as the woman moved in for the kill. Before she had a chance to suggest we take the thing out for a test drive, I pulled the price tag out from its discretely concealed nest inside the collar, revealing the number, $1250.00. He gasped. "That's right," I announced in a voice loud enough to be heard by the milling clientele. "This sweater costs twelve hundred and fifty dollars."

Much to my amazement, no one other than my husband seemed to respond to this mind-boggling information with anything resembling shock or surprise. If anything, the only apparent reaction seemed to be mild amusement over the pair of provincial K Mart refugees that had somehow wandered onto their turf.

"Beautiful, isn't it?" the saleswoman asked, protectively gathering up the moss colored wool. "The matching socks are one-twenty-five," she added. She wasn't talking about a dollar and a quarter either. "Personally," she discreetly confided, after glancing around to make sure no managers could overhear her, "I think the sockless look works better with this. Frankly, the socks are a bit of an overkill, don't you agree?"

"Yes," I agreed. "The socks really would be going too far."

Evidently the socks worked for the well-heeled woman who impatiently waited with a disdainful air as the saleswoman wrapped them in designer tissue paper along with their companion sweater ten minutes later.

It was the day after Thanksgiving, traditionally the busiest shopping day of the year. The Nordstrom-laden bag ladies were out in full force, picking over thick gold chains and cappucino machines, as classical guitar, the elevator music of the elite, piped in the spirit of Christmas throughout the mall.

Each year I find the holiday shopping frenzy less and less amusing. I somehow cannot reconcile myself to climbing over sleeping bags of the homeless to gain entrance to the tinseled gateways of materialism.

The additional decadence of the Palo Alto community, where we had gone to spend Thanksgiving with relatives, seemed particularly to gnaw at my sensibilities.

I don't know, maybe I'm just losing my sense of humor.

Two days before, I had spent the day interviewing low-income single mothers at Valley College's Child Care Center who shared the terrible financial struggles they faced everyday to keep food on the table for their families. For many of them, their Christmas bonus arrived in the form of child care rate increases that have as much as doubled.

One mother I interviewed complained of having difficulty coming up with the $2.50 it costs to buy a gallon of milk for her children. That's two dollars and fifty cents. For her, the additional tuition could force her out of the nursing program and trap her on welfare. You can't even afford to take a minimum wage job if you can't afford the day care.

In the widening gap between the "haves" and the "havenots," the apparent excesses of the privileged at the expense of the disadvantaged seems more flagrant to me all the time.

"Tax funding is cut on programs that provide help for those who most desperately need them, and the burden is placed on the shoulders of those least able to afford the cost ... forcing some Americans into the streets."

When tax funding is cut on programs that provide help to those who most desperately need them, and the burden is more firmly placed on the shoulders of those least able to afford the cost, I wonder how it is that higher tax-bracketed individuals are permitted to maintain tax exemptions of questionable validity in a country where budget cuts are literally forcing some Americans into the streets.

In a country where some taxpayers retain the kind of spendable cash that allows them to put $1200.00 stocking stuffers on their American Express cards without any noticeable distress, children are starving.

In a community college school district that lost an average of two hundred classes as well as other operational provisions to budget cuts on all nine campuses, and where low-income college students are being forced to dig deeper into almost empty pockets in order to pay for essential child care services, do we relly need a 90 million dollar district office on Wilshire Boulevard?

I keep hearing the voice of the mother who said she was struggling to come up with $2.50 a week to buy a gallon of milk for her child.

The price of the Ralph Lauren cashmere socks alone might have fed her family of three for a month.

Attention

Readers:

The *Star* would like to hear from you concerning your opinion on the Gulf Crisis and the possibility of a draft.

If drafted, would you go? If so, what would your reasoning be. If not, on what grounds would you refuse. Is it an obligation to die for your country when asked? Or is your obligation to seek the truth regardless of your country's stand?

What do you think?

Send responses to the **Star**, Bungalow 25

Valley Star

Published each Thursday throughout the school year by students in the advanced writing, editing, photography and typesetting classes of the journalism department.

Editorial and Advertising Offices
5800 Fulton Ave. Van Nuys, CA. 91401
Phone (818)781-1200, Ext. 275/276
Advertising Ext.239

DORA ROMAN
Editor in Chief

Julie Bailey
Advertising Director
Represented by CASS
Advertising Service
1633 Central St.
Evanston, IL. 60201

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'64,'65,'67,'69,'71,'73,'74,'75,'81,'85, '86,'87

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★ LETTERS ★ LETTERS ★ LETTERS ★ LETTERS ★ LETTERS ★

The Valley Star is happy to receive and, if possible, publish letters from its readers.

The Star reserves the right to condense all letters for space considerations. Submitted letters should be limited to 350 words. Letters are subject to editing if they are obscene, libelous, or make racial, ethnic or religious denigrations.

Letters should be signed and, if applicable, include student's major and ID number. Letters may be presented to the Valley Star office, Bungalow 25, by Monday for the following Thursday.

Profile: Jack Sterk

Boat rocking: A teacher's style

By JENNIFER CASE
Staff Writer

With legs and arms crossed, Jack Sterk, 43, admits he likes to rock the boat.

"I have no problem expressing my point of view," said Sterk. "I don't respond to people telling me not to rock the boat," he added. "I'm willing to stand up and say what I have to say."

Sterk, who has served three and a half years as the Faculty Association president at Los Angeles Valley College, has held the title for the longest ever in Valley's history.

Sterk is chairman of the speech and broadcasting department, runs the faculty senate and co-wrote a textbook with his teaching partner, Jim Marteney. The duo recently signed a contract with Mc Graw Hill, a large publishing company for the textbook that is already in use for their critical thinking class (Speech 104) on campus.

Sterk attributes his success to his ability to voice his opinions.

"People weren't ready for the stands I was ready to take. The faculty just deserved more than they were getting," said Sterk. "I think I've always been opinionated and outspoken. But I'm also very knowledgeable. I can support what I say," added Sterk.

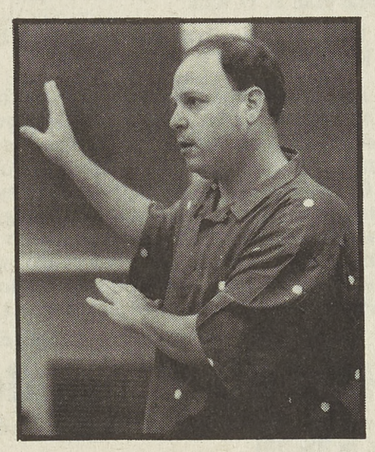
Sterk has led the department to accepting many curriculm changes, which has benefited both students and faculty. "I think I've been a good department chair," he said. "We're one of the top departments on campus."

Fellow speech professor and head coach of the forensics team, Marty Taras, reflects on why he origionally hired Sterk for a teaching position at Valley.

"I hired him because of his answer to this question: 'What job do you ultimately wish to hold?' When he said he eventually wanted my job, I knew he was the one," said Taras.

From there, he went on to become the speech and debate coach during his first year, incidentally, that same year, the forensics team won the National Championship. It was during that championship that he met Marteney.

"When I firt met him, he was working part-time in Santa Barbara. I talked him into applying at Valley.



Jack Sterk

Once he was hired, we found our interest in the persuasive end of speaking was the same," said Sterk. "There was a natural partnership there."

Sterk and Marteney have been team teaching critical thinking and othe speech classes for the last 10 years.

Sterk refers to Marteney as his best friend.

'We play off each other well," said Sterk. While he and Marteney are very close, Sterk says he is very close with his family.

"Some people think we're unusual because we're so close," he said.

They weren't always this close though. When he was young, his family was poor. "I think I value money more than people who have always had it," said Sterk.

Along with financial instability, Sterk's stepbrother was constantly in trouble which brought distance to the family.

However, after the death of his stepbrother and later his stepsister, the family grew closer. 10 years later, his father died of a heart attack.

"There was a role reversal. I became the parent," said Sterk. "It delayed my life. I didn't become socially active until my late 30s. I had a lot of responsibility," he added.

Now, Sterk is happily married for the second time and has three children; Christopher, Sydney and Whitley.

Although he has a busy schedule, he says he is basically happy. and in five years, he still sees himself teaching.

"I enjoy teaching," he said. "I don't see any reason to change."

"People weren't ready for the stands I was ready to take. The faculty just deserved more than they were getting."

—Jack Sterk

"I have no problem expressing my point of view. I don't respond to people telling me not to rock the boat. I'm willing to stand up and say what I have to say."

—Jack Sterk

News Notes

Early Registration

Priority registration for continuing students begins Dec. 3. For first choice of classes, mail in your registration by Dec. 14.

Operation Homefront

For every person called to Middle East, scores must wait at home... worried, anxious and often times isolated from others who share in their concerns.

The LifePLUS Trauma Recovery Team is providing FREE ongoing support groups for families and friends of those serving their country in the Middle East.

The support groups are held every Tues. from 7:30 to 9 p.m. at the LifePLUS Building at 6441 Coldwater Ave. For more information call (818) 753-7171.

Single Parent

The Fall semester hours for the single parent/returning women resource center are Tuesdays 5-6 p.m. and Wednesdays 4-6 p.m. and by appointment. For more information call 781-1200 ext. 288 or 332.

Child Development

The Child Development Center has openings in its evening program for schoolage children (5 thru 13 years).

Applications are available at the Child Development Center or call 781-1200 ext. 231 or 988-8570.

Please note all day classes are filled, but applications are still being accepted for Spring 1991.

Narcotics Anonymous

Narcotics Anonymous, for students who either have or think they have a drug problem, meets in Bungalow 1 daily. They meet Monday through Friday at 8 a.m., Friday at 7:30 p.m., Saturday at 8 a.m. and Sunday at 7 p.m.

There are no dues or membership fees required, only a desire to quit using drugs. Additional information is available on the bulletin board outside the ASU office (CC 102).

Alcoholics Anonymous

Friends of Bill W.

Alcoholics Anonymous meets in Bungalow 51 on Wednesdays from 11 a.m. to noon. The meeting is open to everyone.

Night Watch

The Administration of Justice club is out to help you. If you need and escort go to Bungalow 12 or call extension 224.

The A. J. Club also needs people to work night watch. Two hours or whatever is possible one night a week for escorts, patrols and parking lot checks. For more info go to Bungalow 12 or call extension 224.

Counseling

A CSUN representative will meet with transfer students every Thursday from 9 to 11 a.m.

The representative will be available in the Counseling Lobby of the Administration Building. Appointments are not necessary.

Study Abroad

Applications are still being accepted for the spring semester international education programs.

Programs offered are in Paris, France; Salamanca, Spain; and Morelia, Mexico.

Summer programs for 1991 include Spanish in Morelia and Salamanca; French in Paris; Italian language and civilization in Florence, Italy; Japanese language and civilization in Tokyo, Japan; Art in Spain; Child Development in Eastern Europe; Marine Biology of the Gulf of California; Natural History of Costa Rica; Fashion Design in Europe; and Literature of Ireland.

For brochures, information and dates and times of informational meetings, call the International Education Program at (213) 666-4255.

Items Needed

The Biology 38 class invites interested students to participate in the collection of itmes for residents at the Chris Brownlie Hospice in Los Angeles for distribution on Christmas Eve.

Items needed are handkerchiefs, white sweat socks, knit slippers, cigarettes, lighters, pens, pencils, manicure sets, brushes, combs and individually wrapped candy. Items should be brought to LS 102.

Recycle

The Child Development Center Parent Club is collecting aluminum cans for recycling. All proceeds will go directly to the children's program for supplies and equipment.

For more information or for pick-up, call 781-1200, ext. 231.

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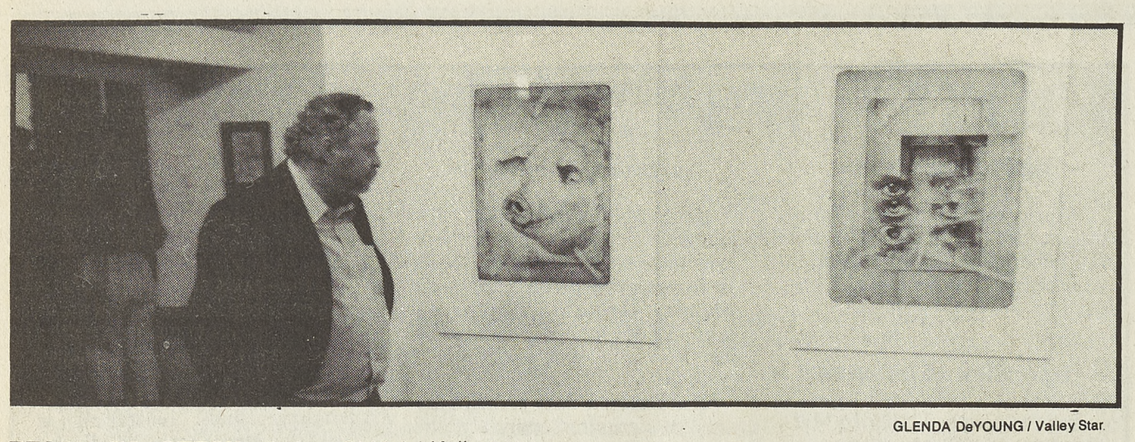

GLENDA DeYOUNG / Valley Star

READY TO CZECH—Artist, Oldrich Kulhanec, previews the graphic art exhibit at the Valley College Art Gallery. Both Kulhanec and other Czechoslovakian artists are showing their artwork at Valley.

Reflecting Communism

By GLENDA DeYOUNG
Staff Writer

Discussions of the preview in the Valley College graphic-art exhibit added incite to the works of five Czechoslovakian artists Jeri Anderle, Jeri Balcar, Albin Brunovsky, Jan Krejci and Oldrich Kulhanek.

Listening to the panel discuss the history of the art and its artists gave the exhibit an contemporary appeal to everyone attending. There seemed to be a compelling force drawing viewers to look on the pieces with an eye toward influencing factors such as living under communist oppression rather than just style and content.

At some point, all of the work in the gallery went through the Jacques Baruch Gallery in Chicago. Dr. Anne Baruch, owner of the gallery, said as the Iron Curtain began to close down in 1968, fewer and fewer street exhibitions of that was seen in Czechoslovakia, until 1970 when there were none.

She said getting art out of Czechoslovakia did not end the danger for the artist. There was usually publicity connected with showings and galleries in the United States and Europe. Anything written about the work or the artist had to be carefully worded.

Baruch said, "I personally screened things in essays; a few words could get the artist in trouble [in Czechoslovakia]." Trouble could include surveillance, interrogation and possible imprisonment.

Besides being the life-line of Czechoslovakian art to the Western world for 22 years, Jacques and Anne Baruch were instrumental in starting the collection of their South Chicago neighbors, Mark and Leslie Werksman.

Recently the Werksmen's moved to Southern California bringing their extensive Czechoslovakian collection with them. All art works, currently on display in the LAVC Art Gallery are either from the Jacques Baruch Gallery or the Werksman collection.

Jerry Werksman, son of Mark and Leslie, said, "They [the Baruchs] were dedicated more to their artists and clients." In their handling of art, "they looked on art less as commercial and more as an esthetic adventure,".

Werksman feels collecting art has its obligations. One is to enjoy art and the other is to introduce art to friends and prospective friends. Until Jan. 25, the Baruch gallery and the Werksmens are doing the latter. They are allowing Valley to be the meeting-place for art and new friends to become acquainted.

One of the artists, Kulhanek, confirmed Baruch's statement about the dangers of what is written. Upon the closures of the Czechoslovakian borders, he received a letter from his wife. Her letter told him that he could not visit his friends again. He was picked up in Czechoslovakia and questioned by the secret-police.

All he had to do was to admit knowing these people, tell when he'd met them and give their names and addresses to the police.

Kulhanek's sense of humor captured the room as he gave accounts of this and other questionings. His "friends" were Femish artists Hugo Van DerGoes, Hieronymos Bosch and Hans Memling who had influenced his work and style; his"friends" had been dead for 400 too 500 years.

He said, "They [the secret-police] know everything and you know what kind of crime you committed." He even wished he were a smoker, because smokers have those few extra seconds during lighting up a cigarette or taking a drag from one to think, relax and prepare for more questioning.

He talked of half-truths thrown at him by the police and what one must do to survive. "They repeat the questions hoping for an admission or a confession," he said. "Your brain resists; your brain betrays you."

Continuing, he told everyone that one must not explain anything, one must reject allegations, "No, it isn't... No it is not true... No it does not exist, then they would repeat, 'we know everything!"

Henry Klein Chairman of the Valley Art Department, brought the humor of these dreadful events into perspective when he said, "When one loses one's sense of humor, one is in fact dead."

Visual evidence of Kulhanek's humor can be seen in his *Successful Pig* his half-animal/half-human piece in the gallery.

Nudity in the exhibit was not addressed until Richard Auger, a retired Jungian analyst, spoke. He looked at the nudity, not as sexuality but as vulnerability and softness.

He also clarified the differences between Freud and Jung's philosophies, "Feued took everything and made it sexual; but, Jung took everything sexual and made it spiritual" he said.

Auger's opinion was not completely shared by Sanda Agaladi, art historian from the California Institute of the Arts. She found some of the work to be offensive, sexually exploitive and degrading to women.

Agaladi also expressed her disappointment at having an exhibit represented entirely by male artists.

More than 60 works by the Czechoslovakian artists, influenced by the oppression suffered by the artists and expressing their interpretation of Western cultures, will be on display at Valley College Art Gallery, Monday through Friday 10 a.m. until 1 p.m., and Monday through Thursday from 7 to 9 p.m. now through Jan. 25 free of charge.

Further information may be obtained by calling (818) 781-1200 ext. 400.

Campus Entertainment

Theater Arts

The Los Angeles Valley College Theater Arts Department will be presenting *A Christmas Carol* by Charles Dickens Dec. 6, 7, 8, 13, 14 and 15 in the Little Theater at 8 p.m. This particular version of the play has a twist. The story of *Tiny Tim* has been updated to our days where a homeless family in a Van Nuys alley decide to put on their own production of Dickens' *A Christmas Carol*.

General admission for the play is $5. Students and seniors $3. On Thursdays, the Little Theater will be accepting a can food in place of money for admission. All the food that is collected will go to the Interfaith Food Pantry in North Hollywood to feed the homeless during the holiday season.

"I feel that [donating canned food] is great," said Steve Lieberman, a Business Major who plays young Scrooge."because there are people out there who need food and it is a charitable cause." said Lieberman.

All of the approximately 30 cast members and technical crew are enrolled in theater classes at LAVC and have only been rehearsing for about a month.

For more information please call the Theater Arts Department at (818) 781-1200 ext. 353

-Compiled by Ginny Zoraster

Campus Concerts

Dec. 6: LAVC Choir, conducted by George Attarian in the Music Recital Hall at 11 a.m.

Dec. 12: LAVC Studio Jazz Band, directed by Woody James in Monarch hall, 8 p.m.

The Los Angeles Valley College Music Department will be presenting *The Holly, Ivy, and You*. The show will be held in Monarch Hall on Sunday, December 9 at 7 p.m.

This is an all fun must-see holiday show performed by the LAVC Choir. The Choir will be conducted by George Attarian and the program will include sing along songs.

General admission is $5. ASU members, senior citizens, and children under 12 pay $3 for admission. Donations for $5 dollars will be accepted as well. For more information call the LAVC Music Dept. at (818) 781-1200 ext. 349.

-Compiled by Luther E. Orrick

IMS Film Schedule

All movies will be screened free of charge on Wednesdays at 1:30 p.m. in BSc 101.

Dec. 12: *Amadeus*, starring F. Murray Abraham, Tom Hulce and Elizabeth Berridge, directed by Milos Forman, 1984.

Jan. 2: *Wuthering Heights* starring Laurence Olivier, Merle Oberon, David Niven, and Flora Robson. Directed by William Wyler, 1939.

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Entertainment

Valley's hidden historical museum

By JESSICA J. CHAVEZ
Staff Writer

ANA RENEDO / Valley Star

BLAST FROM THE PAST — Tour guide Austin Conover reveals historical articles that relate to Valley.

ANA RENEDO / Valley Star

MULHOLLAND TRENDS — Austin Conover explains the history of many streets in the San Fernando Valley.

Looking into a 48 inch picture of the San Fernando Valley in the early 1900s can be challenging, especially if you attempt to figure out where you are standing and nothing but a vast amount of undeveloped land ascends in all directions.

Where can you find such a picture? Try the Los Angeles Valley College Historical Museum.

Yes, there is a museum on campus, and yes it is unique. Valley College was founded in 1949. The original administration building was a "temporary" bungalo built on Burbank Blvd. and Fulton Ave. The old structure became permanent and is now the Valley College Historical Museum.

Welcome to a "blast to the past", take a look inside... You will be greeted by either James Dodson, Curator of the museum, or Austin Conover, secretary of treasures, who will gladly be your guide.

Notice the original mail boxes with the names of LAVC's first administrators on them. Positioned on one of these mail boxes, is Dodson's name. He is considered to be one of the original 49'ers (hired to teach in 1949). "I admit I am part of the exhibit here, but not quite as old", says Dodson.

After viewing a collection of precious stones and rocks, proceed into the next rooms and witness a variety of items dating back to the 19th Century.

Some of the items included are equipment, a washing maching, exquisitely embroidered dresses, a remarkable 125-year-old shawl (made in China, Philippines and Spain) and a night "teddy" that an ever so daring woman of the time would wear.

Next, enter a room full of geographic maps and find an assortment of dried plants and rocks which are indigenous to this land.

Among other things you'll find: from a telephone directory of 1882, the first eight issues of *The Valley Star* (when it didn't even have its name), a 50 year old bar of Ivory Soap, a wire toaster, plus lithograms.

The museums latest addition is a microfilm of Valley College in 1980 which was a gift from Roger Graham, chairman of the Journalism Department.

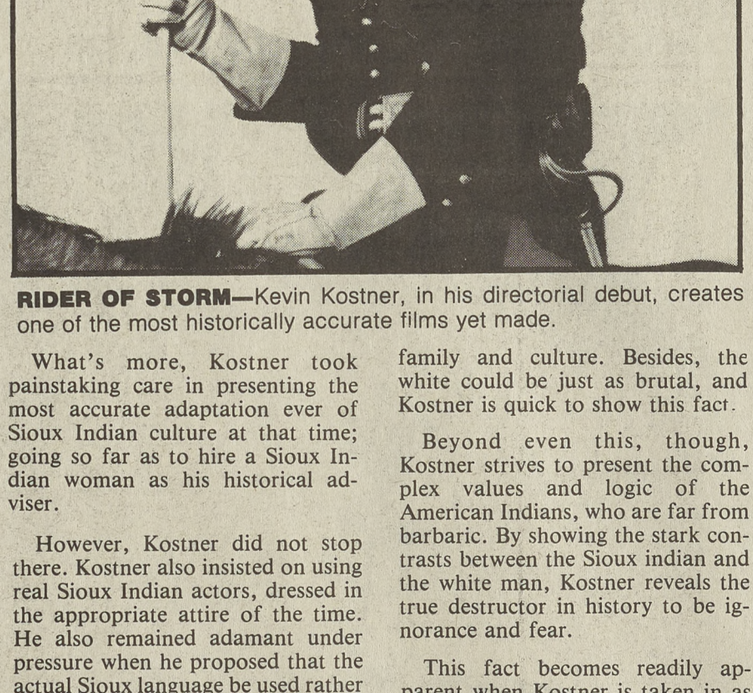
Valley's museum is extremely resourceful and well kept, the historical book collection is available to use as well as other material such as tape recordings from folks that lived back then.

An hour or two has gone by without warning and there are several items that you haven't seen, don't despair, at least now you can find out who J.B. *Lankershim,* Isaac Newton *Van Nuys*, and Jose *Sepulveda* were. Acquaint yourself with the land and history not only of Valley College, but of the San Fernando Valley.

If this little trip didn't satisfy your curious mind, the museum is open weekdays from 1 to 4 p.m.

Kostner creates banner epic

By JOE DON LEWIS
Feature Editor



RIDER OF STORM—Kevin Kostner, in his directorial debut, creates one of the most historically accurate films yet made.

Not too many people knew how much of a gambler Kevin Kostner actually could be, until he laid down his cards.

In his directorial debut, Kostner risked it all and has come out a winner in one of the most rigorous and intensely accurate portrayal's of American Indian life ever attempted.

Kostner's *Dances with Wolves* contains a multitude of sensations. With beautiful panoramic scenes of the South Dakota prairie and the stark realism of the Western Frontier, Kostner presents a historical and tragic conflict between a clash of cultures.

Set in the time of the Civil War, Lt. John Dunbar, of the Union, who has lost faith in both battle and life. Until, that is, his ironic attempt at suicide gives him the opportunity to fulfill a lifelong dream to see the Great Western Frontier.

Picking an outpost in Indian country on the South Dakota plains, Dunbar seeks to find the person within himself by experiencing the unknown wilderness.

Slowly, as Dunbar busies himself in repairing the deserted outpost, his character begins to change from a man of society to a man of individuality.

This will slowly begin to whittle away his allegiance to the far-away struggles in the east and turns his attention more and more towards the simplicity of nature.

However, it is not until Dunbar actually makes contact with a Sioux Indian tribe that he begins to know his true destiny. Dunbar manages the rare ability to put aside his biase and ignorance and instead finds an intense curiosity and admiration for the Indian lifestyle.

Dunbar quickly becomes engrossed in Indian culture, going so far as to aid the Sioux in a buffalo hint, learning their language and even falling in love.

Unfortunately, Kostner's new understanding of Indian culture brings him in direct conflict with white man's culture and his duty to his army and government. Even more so, Dunbar agonizes over the certain knowledge that these great and misunderstood people will eventually be defeated by the white man.

It is, without a doubt, Kostner's risky insistance on legitimate historical facts that makes this film a must-see.

Filmed almost entirely on the South Dakota plains, Kostner makes use of spectacular vistas and sunsets, stretching as far as the eye can see, to show the power and serenity of nature.

What's more, Kostner took painstaking care in presenting the most accurate adaptation ever of Sioux Indian culture at that time; going so far as to hire a Sioux Indian woman as his historical adviser.

However, Kostner did not stop there. Kostner also insisted on using real Sioux Indian actors, dressed in the appropriate attire of the time. He also remained adamant under pressure when he proposed that the actual Sioux language be used rather than English.

More than three-quarters of the movie contains English sub-titles.

What's amazing, though, is that it all worked. Kostner manages to show a human side to the American Indian that is both unique in film history and, to a certain extent, objective in its view.

The only film that might come close to Kostner's endeavor is Dustin Hoffman's performance in *Little Man, Big Man.*

Casting aside the Hollywood stereotypes of old, Kostner shows the American Indians in their truest sense. Yes, the Indians did kill the white man, often brutally.

Yet, Kostner presents the important reminder that to the Indians, the white man was an intruder on their land and a threat to both their family and culture. Besides, the white could be just as brutal, and Kostner is quick to show this fact.

Beyond even this, though, Kostner strives to present the complex values and logic of the American Indians, who are far from barbaric. By showing the stark contrasts between the Sioux indian and the white man, Kostner reveals the true destructor in history to be ignorance and fear.

This fact becomes readily apparent when Kostner is taken in as an equal by his Indian comrades, despite his color. However, he must leave his new-found home in order to speak for the Indian, so that they may be understood by other white men.

Kostner tries to show that the effort is important. And here lies the greatest question of our government. How can a government built on individual freedom be justified based mainly on greed and ignorance in the destruction of a unique culture?

Kostner asks the audience this question at the end of the film. The answer is we can't, and that is why this accusation remains both a stain of shame and an important lesson in our history today. So that tragedy of the American Indian may never again be repeated.

Album Jury

Madonna strikes a pose

By RIGO RUBIO
Staff Writer

The Immaculate Collection
Madonna
Sire/Warner Bros.

Madonna---the ambitious blonde, is back expressing herself with an *Immaculate Collection* of her greatest hits.

Following 7 years of shocking the world through her sexy videos and live performances, the queen of controversy steps back into the groove to guide us through a tour of her illustrious career. *Holiday*, Madonna's first hit and the opening cut, sets the pace for the album.

The *Immaculate Collection* consists mostly of dance remixes that have been remastered in Q sound, which provides a three dimensional effect.

Other tracks such as *Borderline, Lucky Star* and revamped versions of *Material Girl, Like A Prayer* and *Express Yourself* highlight the album. The cuts selected were all previously released Top 10 hit singles and contain songs from each of her seven albums.

Unfortunately, *The Immaculate Collection* contains only two new cuts. *Justify My Love*, the new single, is a funky dance tune enhanced by Madonna's breathy vocals and sexy lyrics.

"I wanna run naked in a rainstorm, make love in a train cross country/ You put this in me, so now what?" The song was produced by singer/songwriter Lenny Kravitz

The other new track, *Rescue Me* with its great dance beat, rap like lyrics and catchy chorus is reminiscent of her last number one hit *Vogue*.

Although some of Madonna's other classic singles such as *Burning Up* and *Everybody* did not make it onto the album, the product is fulfilling. Whether you like Madonna or not, *The Immaculate Collection* is packed with great music with which you can strike a pose.

LIKE A VIRGIN?—Madonna expresses and justifies herself with her latest "Immaculate Collection."

Blues coming from Angels

By JIMMY SLOAN
Assoc. Entertaiment Editor

LA Ya Ya
Various artists
Hightone Records

Long before the dawn of punk rock and new wave, a certain breed of Hollywood club-goers, better known as scenesters wore sharkskin suits and fine Italian shoes and sported slicked-back hairdo's.

We (the young punks hanging outside the Starwood parking lot trying to bum change and invent new ways to fake the VIP hand stamp) always wondered what these older, hip-looking cats were all about.

Finally, a decade later Hightone Records and producer Dusty Wakeman answer the age-old question: is there soul in L.A.?

Well, judging by the persistent groove on all 12 tracks of this compilation of the Los Angeles R&B scene, the answer is yes.

From Jimmy Wood's ripping version of Smiley Lewis' *Too Many Drivers* straight on through to Melvis and the Megatones pumped up *Ain't No Rockin' No More* (Roy Brown), this album is solid gold Angeleno boogie! The damn tape hasn't left my car stereo since its insertion two weeks ago.

The beautiful thing about this is that everyone who hears it has a story to tell about at least one of the musicians or their fine choice of material (all the tunes on *L.A. Ya Ya* are cover versions of original R&B classics).

The Nocturnal Emissions, aka The Goddamn Liars, lay down the Bo Diddely beat for *Cherokee Dance,* while Chuck E. Weiss mumbles a chant that I have yet to make out in a growl lower than Weiss' ole' pal Tom Waits. Hey Chuck E., are you singing about Jumbo's Clown Room?

King Cotton croons *I Want to (Do Everything For You)* like he really is in an obsessive relationship. A voice like Cotton's should make any woman putty in his hands.

On the other hand, a voice like Top Jimmy's would cause any woman to beg forgiveness, for this man lives the blues when he sings *Mean Old World,*

Gil T. does a fine job on *Old Taylor,* as does Gregg Sutton on *You're So Fine.* The only disappointment on the album comes from Billy Bremmer, whose vocal performance is off, as well as disregarding a guitar solo. Where is it? Isn't that what you're known for, Billy?

John "Juke" Logan is all over the album, playing his signature harmonica and organ. Logan's *Old Man* has a great deal of humor and finesse.

Though, the real show stopper on *L.A. Ya Ya* is James Harman, Cotton and Logan harmonizing in top form on the Coasters' classic *Three Cool Cats.*

While Eddie "Chenedie" Baytos does an authentic Second Line with a little help from legendary Meters' guitarrist Leo Nocatelli on *I Ain't Drunk,* Billy Sheets' haunting vocals on *Sit Right Here* jump right off the record and grab you by the jugular vein.

For it is Sheets that first inspired Wakeman to make *L.A. Ya Ya.* And even an old punk rocker like me is glad that he did. *L.A. Ya Ya* is a fitting documentation of a scene that will never die.

LEN LY / Valley Star

HUDDLE UP—Coach Doug Michelson gives his team a courtside pep talk before LAVC goes on court.

Men's Basketball

Valley winning on road

By ERIC BURNS
Sports Editor

The Monarch mens' basketball team lately has had to do most of their winning away from Valley's Men's Gym. Six of their last eight contests have been in foreign territory.

Despite this, Valley has come out with a "W" in five of these games to start the season, winning their last four contests before losing to Long Beach City College in a blowout 97-65 last Saturday

Valley will host Oxnard this Saturday at 7 p.m. While the Monarch team defense is a school trademark, Valley's offense gets most of its scoring from three people.

Swing guard Tory Stephens has posted double figures in scoring in all eight games this season in averaging 20.4 points per game.

In the five-game Orange Coast Tournament, Stephens bettered his averages, scoring 23.6 points, pulling down almost 7 rebounds a game, and shot 13 for 28 from the three-point stripe, 46 percent. He made 54 percent from the field.

Stephens is complemented by shooting guard Rick Garrick, who averages more than 13 points a game. Garrick, who prefers shooting from outside 15 feet, shot well from three-point range at Orange Coast, hitting 10 of 22 shots, 45 percent . He also dished off six assists and earned two steals a game during the Orange Coast Tournament.

Forward Russell Baldwin is a force both scoring and rebounding the ball. He carries an average of almost 15 points a game, second to Stephens, and is the team's leading rebounder. Consistency is one of Russell's main attributes, scoring in double digits in all but one game this season.

Over the last five contests, Baldwin has remained a model of consistency with a 14-point average while grabbing over eight rebounds

As a team the Monarch men averages 74.8 points per contest while allowing the opposition 80.6 points. Yet they currently hold a winning record at 5-3. This can be attributed to the fact that in all three losses this year, the opponent has scored over 90 points against Valley.

The starting five of Stephens, Garrick and defensive specialist Nathan Hall in the backcourt with Baldwin and rebounder Art Kirksey in front will lead a team that have their work cut out for them all year. Four of the five starters average double digits in scoring.

Yesterday, they played Mt. Sac at home, the first game at home in seven ballgames. Results will be published in next week's issue.

Upcoming Men's Basketball Schedule

Dec. 8	Oxnard	at Valley	7:00
Dec. 12-15	Glendale Tmt.	at Glendale	TBA
Dec. 18-20	East L.A. Tmt.	at East L.A	TBA
Dec. 22	Moorpark	at Moorpark	7:00
Dec. 27-29	C.Of Dsrt Tmt.	at P. Springs	TBA

Valley loses to Raiders

By ERIC BURNS
Sports Editor

The Lady Monarch basketball team came into their contest with Moorpark in the midst of a five-game winning streak. Their five previous games had been decided by an average margin of more than 30 points per game.

The blowouts and easy winning all came to a grinding halt on Tuesday as Moorpark, only six women strong, defeated the Lady Monarchs 79-69 at Moorpark. Valley has now won five of their last six games heading into the Sequoias Invitational Tournament from Dec. 6-9th.

Forward Claudia Rocha led the way for the Lady Monarchs with 19 points. Tisa Rush followed with 13 points, including three 3-point shots in the first half. This would be downplayed by a miserable shooting slump in the second half. Her last 13 shots of the game all misfired.

After tying the score at 56-56 with 12 minutes remaining in the game, the outnumbered Lady Raiders blasted out on a 14-2 run over the next six minutes to put the game out of reach at 70-58.

Valley's game against Mt. San Antonio featured the same team that was eliminated from last year's playoff scene by these same Lady Monarchs, last year's conference champions. The results, though, were no different. The increased intensity proved to be in vain as Valley put down the upstart team, 67-60,last Friday at Mt. Sac.

Mt. Sac started the game very fast to try to put the game out of reach early. During the first eight minutes of the first quarter, Valley was outscored 14-2. A "recollection of poise", according to coach Michelson, led to the Lady Monarchs' comeback later in the first half to tie the score 32-32 at the half.

Eric's Express

Where's football going?

Four weeks left for professional football and only three teams (New England, Cleveland and Denver) are out of the playoff picture. Only the godlike '49ers from San Fransisco and the offensively blase New York Giants have clinched their division outright. What kind of a game is this?

As if enough teams weren't in the playoffs out of sympathy, we have more teams in the playoffs that do not deserve to be in the parking lot, let alone the football field of a playoff game. Now they have a chance ofeating a piece of T.V's billion dollar pie.

I thought when Paul Tagliabue took the post as NFL commissioner, his job was to lookout for the game of football, not how to sell it out. The football game of today is about a paycheck, not people's love for a sport.

This is the main reason why you find more excitement in the college arenas than in the pros. Team pride and reputation are related more closely in the college ranks. Players are playing for the sport more than the money.

Currently, there is no money to be made in college so what else could they play for? Dreams? Riches? Perhaps, but this is only because so much money gets poured in from the networks and cable for playoff games.

To get more money, more teams need to go in the party to make it bigger and better. In the process you strip the basic purpose of the playoffs away in favor of making more bucks for football; style in favor of substance. What does it mean? It's wrong, period!

Whatever happened to "true" football, football the way it was played when people like Dick Butkus was terrorizing running backs, intimidating the competition every Sunday on the gridiron. Or the Raiders of old who would crack somebody because they felt like it.

That's football! Where are the personalities? The oddballs? The borderline psycho cases that stepped on the gridiron ready to pound somebody into the dirt every week?

They've sold themselves out !

If you have a comment or question to the column, turn it into my box in bungalow 25. Thank you!

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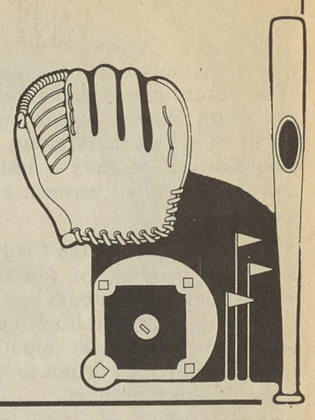

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